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A DRAMATIC ORATORIO
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THE WORDS SELECTED FROM HOLY SCRIPTURE BY

JOSEPH BENNETT

AND THE MUSIC COMPOSED EXPRESSLY FOR THE NORWICH MUSICAL FESTIVAL, 1884, BY

A. C. MACKENZIE.

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THE TIMES.

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SUNDAY TIMES.

"It was listened to from the first note to the last, not only with patience and rapt attention, but with a delight which the audience could not at times refrain from showing. The interest of the story, the charm and the grandeur of the music, the excellence of the performance—all combined to impress upon the hearer one simple but decisive opinion, that 'The Rose of Sharon' is a magnificent work, and brings fresh honour to English art and additional fame to its gifted composer."

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LONDON AND NEW YORK: NOVELLO, EWER & CO.

NOVELLO'S ORIGINAL OCTAVO EDITION.

THE
BRIDE OF DUNKERRON

A DRAMATIC CANTATA

THE VERSE BY

FREDERICK ENOCH

THE MUSIC BY

HENRY SMART.

Ent. Sta. Hall.

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THE BRIDE OF DUNKERRON.

ARGUMENT.

THE Lord of Dunkerron, enamoured of a Sea-Maiden, seeks her for his bride. She has not the power to quit her element, and he follows her to her spirit-home. The Sea-Maiden leaves him that she may obtain the Sea-King's sanction to the union; but he, with the Storm-Spirits, has already doomed her to death for loving one of mortal birth, and she re-appears to her lover only to announce her fate. He, for his temerity, is driven from the Spirit-Land, and cast back by the tempest to the shores of the upper world. The Sea-Spirits lament the loss of the Maiden—the Serfs the death of their Master.

This tradition—the scene of which is the ruined Castle of Dunkerron, on the coast of Kerry—has been the subject of a ballad by Crofton Croker, the catastrophe in which, however, is deviated from in the present version.

INTRODUCTION—(ORCHESTRAL.)

CHORUS.—*Serfs.*

Ere the wine cup is dry, ere the minstrel has done,
Why is he forth from the banquet—alone?
Why ever wander, when daylight is o'er,
Up and down, up and down, by the waves on the shore?
What does he gaze through the darkness to seek,
Where the stars through the mist o'er the wild waters break?
The Lord of Dunkerron!
The Lord of Dunkerron!
Why does he wander alone on the shore?

Hark! through the night air a melody sweet
Flits on the wind where the weird shadows meet;
Hark! 'tis the spirit-song—hush! come away!
Hush! close the gate till the dawn of the day:
The spirits are there,
O'er the sea, in the air,
Hush! close the gate till the dawn of the day!

Sea-Maidens.

Hark! through the bright air our melody sweet
Floats on the wind where the moon-shadows meet:
Wake the wild harp to the sea-maiden's lay,
Under the stars till the dawn of the day:
Hither and there,
O'er the sea, in the air,
Under the stars till the dawn of the day!

INTERMEZZO—(ORCHESTRAL.)

RECIT.—*Dunkerron.*

The moonlight glitters o'er the jasper sea,
Sweet songs upon the night wind come once more to me;
But where art thou, bright Spirit, where art thou?
The stars float by—I wait thy coming now!
The land-mist curls along the mountain-steep,
Dawn in thy beauty!—Waken from thy sleep!

ARIA.—*Dunkerron.*

The full moon is beaming
Above the blue deep,
The tide-wave is dreaming,
The winds are asleep;
The love-star is peeping
Afar o'er the sea;
And my heart, love, is keeping
Its vigil for thee.
The bright wave is bringing
A song sweet and clear,
But sad is that singing
If thou art not here;
The cold world is sleeping,
Oh! come then to me,
For my heart, love, is keeping
Its vigil for thee.

CHORUS AND DUET.

Sea-Maidens.

Let us sing, the moonlit shores along,
O'er the waters echoing the sea-maids' midnight song.

Dunkerron.

Hark! those spirit voices
From their ocean homes,—
Again she comes,—my heart rejoices!—
She comes, again she comes!

The Sea-Maiden.

I heard thy voice, and I am come
To welcome thee once more—
Once more with thee in joy to roam
Along the midnight shore.

Dunkerron.

Oh! here no longer will we roam—
Belovèd, fly with me;
In yonder castle is my home,
And thou my bride shalt be.

The Sea-Maiden.

I cannot, may not, be thy bride;
A hapless lot I own—
'Tis mine to dwell beneath the tide
In spirit life alone:

Dunkerron.

In spirit life!—Oh! vision bright!
This love can be no dream,
To glitter but with moonlit night,
And fade away with daylight's beam:

The Sea-Maiden.

It is no dream, with phantom daze—
Love's joys its truth divine—

Dunkerron.

Oh! Spirit, fade not from my gaze;
Thou shalt be! Thou art mine!—

The Sea-Maiden.

Thine!—If to share my ocean home,
The dark wild waves below?

Dunkerron.

I care not; life or death may come—
Where'er thou art I go!

The Sea-Maiden and Dunkerron.

Where yon sapphire star
Strikes its shining bar;
O'er the wave, o'er the foam,
Is the gateway of $\left\{ \begin{array}{l} \text{our} \\ \text{thy} \end{array} \right\}$ home.
I will bear $\left. \begin{array}{l} \text{Thou wilt bear} \\ \text{Lighting thee} \\ \text{Lighting me} \end{array} \right\}$ the beam below.
 $\left. \begin{array}{l} \text{Lighting thee} \\ \text{Lighting me} \end{array} \right\}$ the way to go.

The Sea-Maiden.

Wilt thou come, wilt thou come?

Dunkerron.

I will come, I will come!

The Sea-Maiden.

Oh! come with me, then come with me
To my ocean home;

Dunkerron.

Under the sea, I come with thee,
To thy ocean home.

CHORUS.—*Storm Spirits*

Down through the deep
They are fleeting away;—
'Mid the eddying sweep
He calls her to stay.

Down!—
Where the cold waters creep—
Where the sword fishes leap—
Where the dolphin's at play.

Down!—
Now the moonlight is past—
Down!—
To the darkness at last—
By the mountain that stood
Bald ere the flood!—
Down!—
Where the sea-blossoms wave—
Down!—
By the mariner's grave;—
Through the wide ocean-desert and strand
They have passed to the bright spirit-land!

RECIT.—*Sea-King.*

Wherefore are ye calling,
Stormy voices!
When the night rejoices,
Wherefore are ye calling?
With bright flashes,
Under moonlit arches,
With broad flow and dashes,
Round the world the old sea marches;
Marches the never-weary sea!—
Oh! infinite sea!

ARIA.—*Sea-King.*

Oh! the earth is fair in plain and glade
In valley and mountain range;
But it changes as the ages fade,
While the brave sea knows no change:
Along the shore, as in ages past,
His noisy footsteps fall,
And the grey rock melts to his touch at last;
For the sea rules all!
Yea! the sea rules all!

The land-world beareth many a trace
 Of years that have past and gone,
 But the sea laughs with the same bright face
 As when daylight first was born.
 All round the earth goes the restless flood,
 Drawing it to its thrall,
 And the wave will flow where the mountain stood;
 For the sea rules all!
 Yea! the sea rules all!

SOLO AND CHORUS.

Storm Spirits.

Oh! Storm King, hear us;
 Darkness is near us,
 The darkness of disgrace;
 She, the daughter of thy race,
 Loving one of mortal breath,
 Has bid him come
 To her spirit home!
 Say!—is the doom not death?—

Sea King and Storm Spirits.

Woe to the spirit that, false to her race,
 Smiles on a heart that is mortal in birth:
 That spirit will pass, she will leave not a trace,
 And that lover for ever be lost to the earth.
 She, the pearl of the sea—she, the gem of the deep—
 Lost to the bright spirit-land evermore!—
 Cast her away to her long silent sleep,
 And the lover hurl back to the sea-lash'd shore!

Storm Spirits.

The black clouds curl along the angry sky,
 Flames the wild lightning over all the deep,
 The winds are moaning where the salt waves fly
 Blind through the darkness, battling on the steep!

CHORUS.—*Sea Maidens.*

Hail to thee! hail to thee! Child of the earth,
 Hail to thee here in the sea-maiden's home;
 Bright must the star be that shone o'er thy birth,
 As love that hath lighted thee hither to come!
 Fair though the flowers of the land-world may be,
 Brighter the gems in the realm of the sea;
 Soft is the silver light falling around,
 Sweet doth the magic harp's melody sound;
 Dulcet as flute flows the wave on the strand,
 O'er green shining beryl, o'er bright golden sand!

RECIT.—*The Sea-Maiden.*

Belovèd! belovèd! hither art thou come,
 Following my flight through the lone waste of
 the sea;
 Behold th' enchanted land! my spirit home!—
 Here have I power to turn—to welcome thee!

ARIA.—*The Sea-Maiden.*

Our home shall be on this bright isle,
 A simple life to live,
 And know no other word or smile
 Than peace and joy can give;
 The world, in vain, with lustre bright,
 Shall bid our hearts repine,
 For thee and me a fairer light
 On life shall happier shine!

Our life in love's unfading glow
 With shining wave shall glide,
 That beam shall charm its onward flow
 As moonbeam draws the tide;
 The world's gay joy, illusion bright,
 With years will all decline,
 Yet, still for us the sweeter light
 On life shall happier shine.

DUET.—*The Sea-Maiden and Dunkerron.*

Here may we dwell—may dwell—
 With all life's fairest dowers;
 For joy, our hearts foretell,
 Will bloom to love like ours.

Dunkerron.

May life with thee be free of sadness—
 So free thy heart shall all disown
 To ask the future for its gladness,
 Or sigh to call one rapture frown.

The Sea-Maiden.

My life with thee were free of sadness—
 So free my heart shall all disown
 To ask the future for its gladness,
 Or sigh to call one rapture frown.

The Sea-Maiden.

Yet ere I'm thine one deed must be done;
 The will of the sire of my race must be won;
 That word I now seek; here my coming await.
 To bring thee my joy, or to tell thee my fate:
 The doom they call death shall withhold me
 alone—
 I go!

Dunkerron.

Spirit, stay!—She is gone! she is gone!
 And the darkness unfolds like the night;
 And the magic shores fade from my sight;
 Star beam, azure column, all dashed in spray:
 And the wild waves arise,
 With a myriad cries,
 To bear me away!

Storm Spirits.

Roar, wind of the tempest, roar
 On the storm-beaten shore :
 Lo ! the word is spoken,
 And the spell is broken,
 She, the spirit maid,
 Loving one of mortal breath
 Passes, even as a shade,
 Unto death.

Dunkerron.

What form do I see through the storm darkness
 there ?—
 'Tis she, with the sea-tangled weeds in her hair ;
 With the white folding mist for a wild winding-
 sheet ;
 And the cold human blood stains the wave at
 her feet !

Storm Spirits.

Roar, wind of the tempest roar
 On the storm-beaten shore !

TRIO AND CHORUS.

The Sea-Maiden.

Where art thou,
 Son of a mortal race ?
 I hail thy face
 Through the doom of death !
 Lo ! I fade from thy embrace,
 As the cloud to a breath :
 Lost ! lost ! thou wert my pride,
 Only in death thy bride !

Sea King.

Where art thou,
 Son of a mortal race,
 That brings disgrace,
 And the doom of death ?
 Lo ! she fades from thy embrace ?
 As the cloud to a breath :
 Lost ! lost ! to us our pride,
 Only in death thy bride !

Dunkerron.

Where art thou,
 Child of the spirit race ?
 Oh ! angel face,
 Through the doom of death !
 Lo ! to fade from my embrace,
 As the cloud to a breath :
 Lost ! lost ! I was thy pride,
 Only in death my bride.

Storm Spirits and Sea Maidens.

Lost ! lost ! to us our pride,
 Only in death thy bride !

Storm Spirits.

The black clouds curl along the angry sky,
 Flames the wild lightning over all the deep,
 The winds are moaning where the salt waves fly
 Blind through the darkness, battling on the
 steep !

Sea King and Storm Spirits.

Hurl him back !—hurl him back !—
 Where the tide wave's track
 Tosses the spray :
 Arise !
 With myriad cries,
 To hurl him away !

Dunkerron.

The waves on my track
 Tossing the spray
 Arise !
 With myriad cries,
 To bear me away !

FINALE.—*Serfs.*

The dark storm is past, but the day cometh late,
 All night has the watch-dog howl'd at the gate ;
 Where is the Lord of Dunkerron ?—Oh ! where ?
 In the Hall ?—No, not there ! In the Cham-
 ber ?—Not there !

Sea Maidens.

The night waneth fast, but the stars linger late,
 All night they watched for the sea-maiden's fate :
 Hush the wild harp, o'er the sea, in the air,
 Hush the harp in despair ! To our weeping
 despair !

Serfs.

Where the broad sea rushes in with a shout,
 Where the wreck is cast up and the winds wail
 about,
 Where the tide through the chasm flies back
 with a roar,
 The Lord of Dunkerron lies dashed on the shore :
 Silent in death, all alone on the shore !

Sea Maidens.

When o'er the sea, all the moonbeams are out,
 When the night-star is up, and the winds roam
 about :
 Oh ! ne'er will the sea-maiden come—nevermore !
 All lost to our rite on the song-haunted shore :
 Lost to the bright spirit-land evermore !

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INTRODUCTION.

Allegro moderato.

PIANO.
♩ = 84.

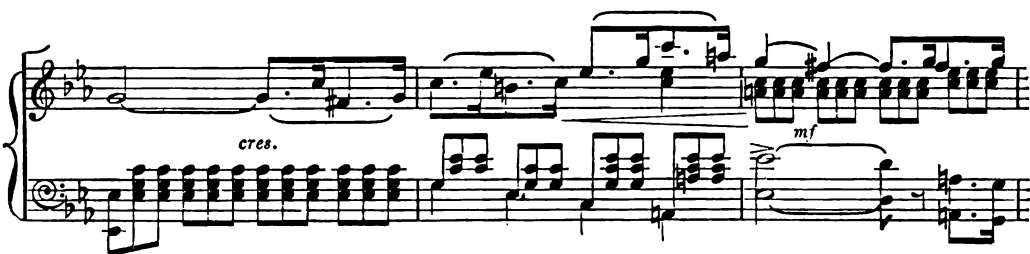
p *mf*



dim. *f* *dim.* *p*



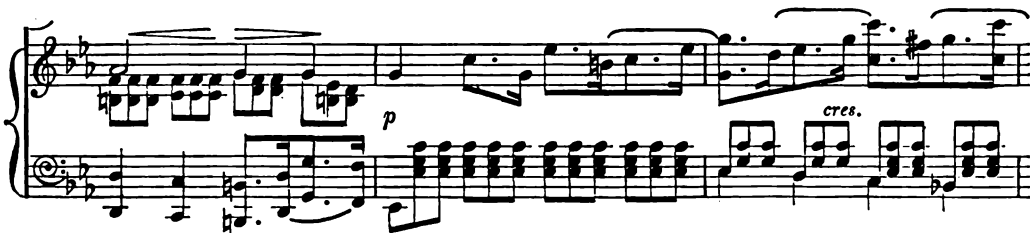
cres. *mf*



dim. *p*



p *cres.*



f *dim.*



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. A dynamic marking of *p* (piano) is present in the lower staff.

The second system continues the piece with similar melodic and accompanimental textures. A dynamic marking of *p* is visible in the lower staff.

The third system shows a change in texture with more sustained notes in the right hand. A dynamic marking of *cres.* (crescendo) is placed above the right-hand staff.

The fourth system features a more active right-hand melody. Dynamic markings include *f* (forte) in the lower staff, *dim.* (diminuendo) above the right-hand staff, and *p* (piano) at the end of the system.

The fifth system is characterized by dense chordal textures in the right hand. Dynamic markings include *p* (piano) and *pp* (pianissimo) in the lower staff.

The sixth system concludes the piece with a variety of dynamics. The right hand has *pp* and *ppp* markings, while the left hand has *f* and *mf* markings. A *dim.* marking is also present above the right-hand staff.

No. 1.

CHORUS OF SEA-MAIDENS AND SERFS.

Allegro.

PIANO.
♩ = 88.

TENOR.
BASS.

SEERFS.

Ere the wine-cup is dry, ere the minstrel has done, Why is he
Ere the wine-cup is dry, ere the minstrel has done, Why is he

forth from the ban-quet a-lone? Why e-ver wan-der . . . when daylight is
forth from the ban-quet a-lone? Why e-ver wan-der . . . when daylight is

f *dim.* *cres.* *dim.* *cres.* *cres.*

o'er, Up and down, up and down, by the waves on the shore?
o'er, Up and down, up and down, by the waves on the shore?

What does he gaze through the dark-ness to seek,
What does he gaze through the dark-ness to seek,

Where the stars through the mist o'er the wild wa-ters
Where the stars through the mist, . . . through the mist o'er the wild wa-ters

break? what does he seek? what does he seek? what? what?
break? what does he seek? what? what?

App Unis.
 Hark! through the night air a me - lo - dy sweet . . .

mp

p

pp > Unis.
 Hark! a me - lo - dy sweet . . . Flits on the
 Flits, flits on the wind where the weird sha - dows

mf

cres. wind . . . *dim.* where the weird sha - dows
 meet . . . where the weird sha - dows

cres. *dim.*

SEA-MAIDENS.
TREBLE. Hark! through the bright air our me - lo - dy sweet Floats on the wind where the
ALTO. Hark! through the bright air our me - lo - dy sweet Floats on the wind where the

SERFS.
 meet.
 meet.

p

B

moon - sha-dows meet;

moon - sha-dows meet;

pp Hush! hush! come & come & hush! hush!

Hark! hark! 'tis the spi-rit-song, hush, come a-way, hush!

way: Close the gate till dawn of day; 'Tis the spi-rit-song,

way! *cres.* Hush! Close the gate till the dawn of day; . . . Hush!

gate, . . . *p*

cres. Hush! come a-way, close the gate, close the gate till dawn of

Hush! close the gate, close the gate till dawn of

cres.

p 1ST TREBLE.
Wake the wild harp to the sea - mai-dens' lay, Un - der the stars till the

p 2ND TREBLE.
Wake the wild harp to the sea - mai-dens' lay, Un - der the stars till the

p ALTO.
Wake the wild harp to the sea - mai-dens' lay, Un - der the stars till the

TENOR.
day.

BASS.
day.

dawn of the day: Hi - ther and there, O'er the sea, in the air,

dawn of the day: Hi - ther and there, O'er the sea, in the air,

dawn of the day: Hi - ther and there, O'er the sea, in the

cres. Hi - ther and there, in the air, Wake the wild harp to the

cres. Hi - ther and there, in the air, Hi - ther and

cres. air, Hi - ther and there, in the air, Wake the wild

cres. *8va*

1st and 2nd TREBLE.

sea - mai-dens' lay,

there, In the air, O'er tho sea,

harp to the sea - mai-dens' lay. In the

8va ₃

p

Un - der the stars

air, till dawn of day!

p.

Hush! 'tis the spi-rit-song.

Ped.

p

TENOR.

The spi-rits are there

The spi-rits are there in the air . .

hush! come a-way! O'er the sea, in the air! . .

1ST and 2ND TREBLE.

Hither and there, O'er the sea, in the air, On - der the stars . . .

ALTO.

Hither and there, O'er the sea, in the air, Till the

p *Ped.*

dawn of day!

Hush, come a -

Hush! 'tis the spi-rit-song, hush! come a-way, come a -

O'er the sea, . . .

Wake the wild harp to the

Spi-rits are there, In the air, Hush! hush!

way, way, O'er the sea, . . . Hush! hush!

p

In the air, O'er the
 sea - mai - dens' lay, Un - der the stars till the dawn of the day!
 hush! come a - way! Close the gate till the dawn of day!
 hush! come a - way! Close the gate till day!

sea in the air!
 O'er the sea, in the
cres. poco.
 The spi - rits are there, O'er the sea, in the
cres.
 The spi - rits are there, Hush! come a - way, close the

1st TREBLE. C

In the air, Wake the wild harp to the

2nd TREBLE. O'er the sea, in the air! Wake the wild harp to the

ALTO. air, O'er the sea, in the air! Wake the wild harp to the

air, close the gate till dawn of day!

gate till dawn of day, till the dawn of day! Hush! come a -

sea - mai - dens' lay, Un - der the stars till the dawn of the day!

sea - mai - dens' lay, Un - der the stars till the dawn of the day!

sea - mai - dens' lay, Un - der the stars till the dawn of the day!

Hush! come a - way! . hush! come a - way!

- way! Hush! hush! come a - way!

Hi-ther and there, O'er the sea,
 O'er the sea, in the air, O'er the
 O'er the sea, in the air, O'er the
 Spi-rits are there.
 Spi-rits are there.

p *cres.* *p* *cres.*

. . . in the air! Un - der the stars . . . till dawn of day!
 sea, in the air! . . . Un - der the stars till dawn of
 sea, in the air! Un - der the stars . . . till dawn of day!
 in the air, O'er the sea, in the air,
 in the air,

cres. *cres.*

Un - - - - der the stars till the dawn of the day! O'er sea, in
 day! Un - der the stars till the dawn of the day! O'er sea, in
 Un - der the stars, the stars till the dawn of the day! O'er sea, in
 Close the gate till dawn of day!
 Close the gate till dawn of day!

air, till dawn of
 air, O'er sea, in air, Un - der the stars, till dawn of
 air, O'er sea, in air, Un - der the stars, till dawn of
p
Ped.

day.

day.

day,

Hush! hush! hush!

Hush! hush!

pp

TENOR.

hush! come a - way, Hush! hush! come a -

1st Bass.

come a - way, Hush! hush! come a -

2nd Bass.

The spi-rits are there, O'er sea, in air, Hush! come a -

TREBLE. *p*

ALTO. *p* Un - der the stars till dawn of day, till dawn of

TENOR. *p* Un - der the stars till dawn of day, till dawn of

BASS. *p* - way, Close the gate till dawn of day!

TREBLE.

day, till dawn of day, till the dawn of

day, till dawn of day, till the dawn of

day.

day.

pp *cres.*

TENOR. *p* The Lord of Dun-ker-ron! The Lord of Dun-

BASS. *p* The Lord of Dun-ker-ron! The Lord of Dun-

- ker-ron! Why does he wan-der a-lone on the-shore?

- ker-ron! Why does he wan-der a-lone on the shore?

dim.

TREBLE *pp* Till the dawn of day!

ALTO. *pp* Till the dawn of day!

pp Hush!

The spi-rits are

TENOR.
hush! hush! hush! close the gate till the dawn of the
BASS.
there, hush! hush! close the gate till the dawn of the

The first system of the musical score features three staves. The top staff is for the Tenor voice, the middle for the Bass voice, and the bottom for the piano accompaniment. The lyrics are: "hush! hush! hush! close the gate till the dawn of the" for the Tenor, and "there, hush! hush! close the gate till the dawn of the" for the Bass. The piano accompaniment consists of chords and moving lines in both hands.

day, till the dawn of the day!
day, till the dawn of the day!

The second system continues the vocal lines and piano accompaniment. The lyrics are: "day, till the dawn of the day!" for both Tenor and Bass. The piano accompaniment includes a triplet of eighth notes and a dynamic marking of *p* (piano).

The final system of the musical score shows the vocal lines and piano accompaniment concluding the piece. The piano accompaniment features a series of chords and a melodic line in the right hand.

No. 2.

INTERMEZZO.*

Andante lento.

PIANO.

$\text{♩} = 46.$

pp *f* *p* *cres.*

cantabile. cresc. scen do.

f *dim.* *p* *p*

A *pp* *p*

* This movement is also published arranged for four hands.

The musical score is written for piano and consists of eight systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'p', 'accelerando...', 'e... crescendo...', 'Allegro. ♩ = 112.', and 'più'. The piece features a complex rhythmic structure with many sixteenth and thirty-second notes, and a variety of articulations and phrasing.

Musical score for piano and voice, page 21. The score consists of seven systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The music is in a minor key with a key signature of three flats. The vocal line includes lyrics: "dim in u - en - do. p cre - scen do. f marcato. Sva... sempre f". The piano accompaniment features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamic markings such as "dim", "p", "f", and "marcato".

8va

dim.

8va

p

cre - scen

do.

Musical score for piano, featuring a vocal line and piano accompaniment. The score is in 3/4 time and includes various dynamics and articulations.

Dynamics: *dim.*, *p*, *pp*, *p*, *mf*, *f*.

Tempo: *Andante lento.*, *Tempo lmo.*

Lyrics: *poco a poco ri tar dan do al.*

Performance markings: *do.*, *8va*, *cre*, *scen*.

f *dim.*

p *pp*

p

pp

pp

p

Con Pedale.
Sva.
dim. *pp sempre.*

attacca.

No. 3. RECIT. AND AIR.—"THE FULL MOON IS BEAMING.

VOICE. RECIT. DUNKERRON.

The moonlight glit - ters o'er the jas - per sea, Sweet songs up - on the

PIANO. *pp sempre.*

night-wind come once more to me; *Andante lento.* But where art

RECIT.

thou, bright spi - rit, where art thou? The stars float by— I wait thy com - ing

mf

a tempo.

now! The land-mist curls a - long.. the mountain -

p

cres. *f* - steep, Dawn in thy beau - ty! *Andante con moto.* $\text{♩} = 44.$ Wa - ken from thy sleep!

cres. *f* *pp*

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a complex, rhythmic accompaniment with many beamed notes and rests.

The second system includes the vocal line and piano accompaniment. The vocal line begins with the word "The" and has a fermata over the final note. The piano accompaniment includes a dynamic marking of *pp* (pianissimo).

The third system continues the vocal line and piano accompaniment. The lyrics "full moon is beam - ing A - bove . . . the blue deep; . . . The" are written below the vocal staff.

The fourth system continues the vocal line and piano accompaniment. The lyrics "tide - wave is dream - ing, The winds . . . are a - sleep; . . . The" are written below the vocal staff.

The fifth system continues the vocal line and piano accompaniment. The lyrics "full moon is beam - ing A - bove . . . the blue deep; . . . The" are written below the vocal staff.

tide - wave is dream - ing, The winds, the winds are a - sleep ;

The love - star is

pp

peep - ing A - far . . . o'er the sea ; And my heart, love, is

cres.

keep - ing Its vi - gil for thee, . . . And my heart, love, is

keep - ing Its vi - gil, its vi - gil for thee, And my heart, love, is

poco ritard. *a piacere.*

keeping, ah! keeping Its vi-gil for thee! . . .

colla voce.

C

The

bright wave is bring - ing A song sweet and clear, . . . But sad is that

sing - ing If thou . . . art not here, . . . The bright wave is bring - ing A

song sweet and clear, . . . But sad is that sing - ing. If thou, if thou art not

here. . . The

cold world is sleep - ing, Oh come . . then to me, For my heart, love, is

pp *cres.*

keep - ing Its vi - gil for thee, . . For my heart, love, is keep - ing Its

vi-gil, its vi-gil for thee, For my heart, love, is keep-ing, ah! keeping Its vi-gil for

ritard. *a piacere.*

colla voce.

thee. . .

No. 4. CHORUS AND DUET.—“HARK! THOSE SPIRIT-VOICES.”

Allegro moderato.

PIANO. *ppp*

$\text{♩} = 96.$

The piano introduction consists of two systems of music. The first system features a treble and bass clef with a common time signature. The melody in the treble clef is marked *Allegro moderato.* and the piano accompaniment is marked *ppp*. The second system continues the piece, with a *cres.* marking above the treble clef and a *p* marking below the bass clef.

A **DUNKERRON.**

CHORUS OF SEA-MAIDENS. *pp* Hark! those spi - rit -

Let us sing . . . the moonlit shores a - long,

Let us sing the moonlit shores a - long,

Let us sing the moonlit shores a - long,

Ped. *pp*

The chorus section is set in a key with two flats and common time. It features four vocal staves and a piano accompaniment. The vocal parts are marked *pp*. The piano accompaniment includes a *Ped.* (pedal) marking and a *pp* dynamic. The lyrics are: "Hark! those spirit-voices From their ocean homes,— Again she O'er the waters echoing the O'er the waters echoing the O'er the waters echoing the".

- voi - ces From their o - cean homes,— Again she

O'er the wa - ters e - cho - ing the

O'er the wa - ters e - cho - ing the

O'er the wa - ters e - cho - ing the

p

This section continues the chorus and piano accompaniment. It features four vocal staves and a piano accompaniment. The vocal parts are marked *pp*. The piano accompaniment includes a *p* (piano) marking. The lyrics are: "O'er the waters echoing the O'er the waters echoing the O'er the waters echoing the".

comes,— My heart re - joi - ces! . . . Again she comes, My heart re
sea-maids' mid-night song!
sea-maids' mid-night song!
sea-maids' mid-night song!

cres. *cres.*

joi ces! She comes, again she comes! . . . I heard thy

ritard. *Tempo lmo.* **B THE SEA-MAIDEN.**

ritard. *p* *pp* *Tempo lmo.* **B**

voice, . . and I am come To wel - come thee . once more— Once more with

thee in joy to roam A - long the mid - night

shore, to roam A long the mid night

shore. Oh! here no lon-ger will we roam, Be-lov-ed,

fly, oh! fly with me; In yon-der cas-tle is my

home, And thou my bride shalt be,

Yonder cas-tle is my home, And thou my bride shalt be, And thou my bride shalt

THE SEA-MAIDEN.

be! I cannot, may not, be thy bride; A hap-less lot I

own— 'Tis mine to dwell be-neath the tide In spi-rit-life a-

- lone, . . . In spirit-life, . . . in spi-rit-life a-lone:
DUNKERRON.
In spi-rit-life! Oh! vi-sion bright! This

love can be no dream, To glitter but with moonlit night, . . . And fade a-

It is no dream, with phan - tom daze— . . . Love's
- way with day-light's beam;

joys . . . its truth di - vine—
Oh! spi - rit! fade not, fade not from my gaze; Thou

Thine! thine! If to share my o - cean
shalt be! Thou art mine!

home, The dark wild waves be - low?
I

care not!— life, life or death may

ff

If to share my o - cean

come— Wher - e'er thou art I go!

F p

home, The dark . . wild waves be - low? . .

Yes! mine— I care not, Life . . or death may

come, Wher - e'er thou art I go! . . .

p ritard.

G
Vivacc. $\text{♩} = 104.$

Where . . . yon sap-phire star Strikes itsshi-ning bar, . . . O'er the

wave, o'er the foam, Is the gate-way of thy home. Thou wilt

bear the beam be - low, Light-ing me the way to go. I will

Where yon
come! I come, . . . I will come, I will come!

ritard. *fp* *Tempo lmo.*

sap- phire star Strikes its shi - ning bar, O'er the wave, o'er the

foam, Is the gate-way of our home, I will bear the beam be -

cres.
- low, Light- ing thee the way to go. Thou wilt come, wilt

come, . . . thou wilt come, thou wilt come!
DUNKERRON.
Oh! spi - rit,

Thine, if to share my o - cean home.
fade . . not . . from my gaze! Life or . .

The dark . . wild . . waves be - low?
death . . or death may come— Thou shalt be

Yes! I am thine. Thine, if to
mine, . . Thou art mine.

share . . my o cean . . home.
Yes! thou art mine! I care not!

life or death may come, yes, life or

death, or death may come, Thou shalt be

mine, Yes, e-ver mine, wher-e'er thou art

ritard. Ah! *Ja tempo.* Where . . . you sap-phire star
ritard. I go: Ah! *Ja tempo.* Where . . . you sap-phire star

Strikes its shi-ning bar, O'er the wave, o'er the foam, Is the
 Strikes its shi-ning bar, O'er the foam, Is the

gate-way of our home. I will bear the beam be -
 gate-way of thy home. Thou wilt bear the beam be - low, Light-ing

- low, Light - - - - - ing thee the way to
 me the way to go, I will come, I will

go. Wilt thou come? wilt thou come?
 come, I will come, I will come. Un - der the

Oh! come with me, then come with me, To . . my o cean
 sea, I come, I come with thee To thy o - cean

home. Oh! come with me, then
 home. Un - der the sea, I come, I

come, come to my o - - - cean
 come with thee, To thy o - cean home, thy o - cean

home, my o - cean home. Come, Oh
 home, I come with thee, I come with thee . .

come . . . to . . . my . . . o - cean, my o - cean home!

I come to thy o - cean, thy o - cean home!

dim. sempre.

pp

cres.

Sea.

ff

segue subito.

Quasi l'istesso Tempo. *ff*

TREBLE. Down thro' the deep, Down thro' the deep,

ALTO. Down thro' the deep, Down thro' the deep,

TENOR (Svs. lower). Down!— Down!— Down thro' the deep, thro' the deep,

BASS. Down!— Down!— Down thro' the deep, thro' the deep,

Quasi l'istesso Tempo.

PIANO. *ff*

♩. = 112.

Down thro' the deep They are fleet - ing a -

Down thro' the deep They are fleet - ing a -

Down! Down!

Down! Down!

- way; 'Mid the ed - dy - ing sweep He calls . . her to stay. Down!—

- way; 'Mid tho ed - dy - ing sweep He calls her to stay. Down!—

down! Where the cold wa - ters creep, Where the sword - fish - es leap— Where the
 down! Where the cold wa - ters creep, Where the sword - fish - es leap— Where the

dol - phin's at play.
 dol - phin's at play.
 Down thro' the deep They are fleet - ing a-way; 'Mid the ed - dy - ing
 Down thro' the deep They are fleet - ing a-way; 'Mid the ed - dy - ing

sweep He calls . . her to stay. Down!— down! Where the cold wa - ters
 sweep He calls . . her to stay. Down!— . . . Where the cold . . .

Thro' the deep, where the
 creep— *dim.* *p* Down! down! Where the sword-fish - es leap—
 wa - ters creep— *dim.* *p* Where the sword-fish - es leap—

p Down thro' the deep, Where the cold wa - ters
 dol - phin's at play, Where the cold wa - ters creep—
 Where the cold wa - ters creep—
 Down! Where the cold wa - ters

cres. creep— Where the sword-fish - es leap—
cres. Where the sword - fish - es leap—
cres. Where the sword - fish - es leap— *cres.* Where the dolphin's at
 creep— *cres.* Down! Where the sword-fish - es leap—
cres.

cres. Where the dol-phin's at play, . . . Where the dol-phin's at play. . .

Where the dol-phin's at play, . . . Where the dol-phin's at play. . .

play, . . . Where the dol-phin's at play, . . .

Where the dol-phin's at play, Where the dol-phin's at play, at

p *cres.*

B *ff* Down thro' the deep They are fleet - ing a-way; 'Mid the ed - dy-ing

Down thro' the deep They are fleet - ing a-way; 'Mid the ed - dy-ing

ff Down thro' the deep They are fleet - ing a-way; 'Mid the ed - dy-ing

play. Down thro' the deep They are fleet - ing a-way; 'Mid the ed - dy-ing

B *ff*

sweep He calls her to stay. Down!— *> Unis.*

sweep He calls her to stay. Down!— down!— . . . Where . . .

sweep He calls her to stay. Down!— . . . down!— down!— . . .

sweep He calls her to stay. . . Down!— down!— Down!—

down! Where the cold wa- ters creep— Where the sword- fish- es
 the cold wa- ters creep— Where the sword- fish- es
 thro' the deep, Where the cold wa- ters creep,
 thro' the deep, Where the cold wa- ters creep,

leap— Where the dol
 leap— Where the dol
 Where the sword- fish- es leap— Where the dol
 Where the sword- fish- es leap— Where the dol
a due. *ff* *Sua* *loco.*

-phin's at play. *C*
 -phin's at play.
 -phin's at play. *p* Down! . . .
 -phin's at play. *p* Down! . . .
C *p*

Down! Now the moon - light is past
 Now the moon - light is past - is past -

cres.
 Down! Down! To the
cres.
 Down! Down! To the dark - ness at last, the

ff
 By the moun - tain . . that stood, . . .
ff
 By the moun - tain . . that stood, . . .
 dark - ness at last - . . . By the moun - tain . . that stood, . . .
ff
 dark - ness at last - . . . By the moun - tain . . that stood, . . .

Bald ere . . the flood!— . . By the moun

Bald ere . . the flood!— . . By the moun

Bald ere . . the flood!— . . By the moun

Bald ere . . the flood!— . . By the moun

- tain, bald ere . . the flood! . . . dim.

- tain, bald ere . . the flood! . . . dim.

- tain, bald ere . . the flood! . . . dim.

- tain, bald ere . . the flood! . . . dim.

- tain, . . . bald ere . . the flood! . . .

Down!— down! Where the sea - blossoms wave—

Down!— down! Where the sea - blossoms wave— Down!—By the

Where the sea - - - blos - soms wave,

Where the sea - - - blos - soms wave,

cantabile.

Down!—By the ma - ri - her's grave— Where the sea - -
 ma - ri - ner's grave— Where the sea - -
 By . . the ma - ri - ner's grave— Down . . Where the
 By . . the ma - ri - ner's grave— Where the sea - blossoms wave,

p

- blos - soms wave, By . . the ma - ri - ner's grave.
 - blos - soms wave, By . . the ma - ri - ner's grave.
 sea - blossoms wave, Down!— by the ma - ri - ner's grave.
 Down!—By. the ma-riner's grave.

p

cres.
 Down!—where the sword-fish - es leap . .
 Down!—where the cold waters creep—
 Where the cold wa - ters creep— *cres.*
 Down! down! Where the

cres.

Where the dol - phin's at play, . .

Where the dol - phin's at play!

sword - fish-es leap. . . Where the

Down! . . . down! . . . Now the moon -

dolphin's at play, Down! . . . Now the moon - light is past, . . the

Now the moon-light is past, To the

Now the moon-light is past, To the

light . . is past, Now the moon - light is past -

moon - light is past, Now the moon - light is past -

dark - ness at last, Where the sea - - -

dark - ness at last, Where the sea - - -

To the dark - ness at last, Where the sea - - -

To the dark - ness at last, Where the sea - - -

-blos - soms wave O'er .. the ma - ri - ner's grave; . .

-blos - soms wave O'er .. the ma - ri - ner's grave; . .

-blos - soms wave; Down thro' the

-blos - soms wave O'er .. the ma - ri - ner's grave;

Down thro' the deep They are fleet - ing a - way; Down! -

Down thro' the deep They are fleet - ing a - way; . . . Down! . .

deep They are fleet - ing a - way; Down! - down! - down thro' the

Down . . . thro' the deep . . . They are fleet - - -

down! Down thro' the deep . . He calls her . . to stay, He
 . . Down . . thro' the deep He calls her . . to stay, He
 deep, thro' the deep He calls her . . to stay, He
 - ing a - way, . . . He calls her . . to stay, He

calls her to stay! Where the sea - - blos - soms wave
 calls her to stay! Where the sea - - blos - soms wave
 calls her to stay! Where the sea - blos-soms wave . . .
 calls her to stay! Where the sea - blos-soms wave, the . . sea - blossoms wave, By the

By the ma - ri - ner's grave, By . . the moun - -
 By the ma - ri - ner's grave, By . . the moun - -
 By the ma - ri - ner's grave, . . . By . . the moun - -
 - ma-ri-ner's grave, by the ma-riner's grave, By . . the moun - -

tain that stood, . . . Bald ere the flood, . . .

tain that stood, . . . Bald ere the flood, . . .

tain that stood, . . . Bald ere the flood, . . .

tain that stood, . . . Bald ere the flood, . . .

bald ere . . the flood!

bald ere . . the flood!

bald ere . . the flood!

bald ere . . the flood!

f

p

pp

Ped. b

Through the wide o - cean - de - sert .. and strand, . . .

Through the wide o - cean - de - sert .. and strand, . . .

Through the wide o - cean - de - sert .. and strand, . . .

Through the wide o - cean - de - sert .. and strand, . . .

poco cres.

They have pass'd to . . the bright spi - rit - land, . . .

poco cres.

They have pass'd to . . the bright spi - rit - land, . . .

poco cres.

They have pass'd to . . the bright spi - rit - land, . . .

poco cres.

They have pass'd to . . the bright spi - rit - land, . . .

poco cres.

to . . the bright spi - rit - land, . . . to . . the

to . . the bright spi - rit - land, . . . to . . the

to . . the bright spi - rit - land, . . . to . . the

to . . the bright spi - rit - land, . . . to . . the

p

Ped.

poco ritard.

bright . . . spi - - rit - land! . . .

poco ritard.

bright . . . spi - - rit - land! . . .

poco ritard.

bright . . . spi - - rit - land! . . .

poco ritard.

bright . . . spi - - rit - land! . . .

poco ritard.

p *cantabile.*

Ped. * *Più lento.*

ritard.

pp

RECIT. THE SEA-KING.

VOICE.

PIANO.

♩ = 80.

Maestoso.

Wherefore are ye call-ing, Stor-my

a tempo.

voi-ces, When the night re-joi-ces?

Wherefore are ye

f a tempo. f

a tempo.

call - ing?

With bright flash - es, Un - der moon - lit ar - ches,

f

p

p

With broad flow, flow and dash-es, Round the world the old sea mar - ches :

Mar - ches the ne - ver - wea - ry sea!

Oh! in - fi - nite

sea!
Allegro moderato. ♩ = 72.
p *mf*

A *p*
 Oh! the earth . . . is fair . . . in plain and glade, . . .
dim. *p*

In val - ley and mountain range; But it chan - ges as the a - ges

fade, While the brave sea knows no change:
mf

Oh! the earth . . . is fair in plain and

dim. p

glade, In val - ley and mountain range; But it

chan-ges as the a-ges fade, While the brave sea knows no change: Earth

chan-ges as the a-ges fade, While the brave sea knows no change.

ritard. a tempo.

p

p

A-long the shore, as in a - ges past, His noi - sy foot-steps fall,

p

A-long the shore, as in a - ges past, His noi-sy foot-steps, his foot-steps

fall, . . . And the grey rock melts to his touch at last, melts to his touch at

sempre cres.

last; For the sea rules all! Yea! . . . the sea, the sea rules

Tromba.

all! The grey rock melts, the grey rock melts to his touch at last; For the

sea, the sea . . . rules all, . . . the sea rules all,

Yea! yea! the sea, the sea rules all!

ritard.

col. voce.

f

a tempo.

The land - - world bear - eth many a

p

tr

dim.

p

trace . . . Of years that are past and gone, But the

sea laughs with the same bright face, . As when day - light first was born :

The land - - world

bear - eth many a trace, Of years that are past and

gone, . But the sea laughs with the same bright face . . As when day - light first was

born : The sea laughs with the same bright face As when day - light first was

mf

dim. *p*

p

ritard.

col. voce.

born.

a tempo.

p

p

All round the earth goes the rest - less flood,

Draw - ing it to its thrall, All round the earth goes the restless

flood, the flood that draws it to its thrall, . . . And the

cres.

wave will flow where the moun-tain stood, will flow where the mountain

sempre cres.

E
stood, For the sea rules all! Yea! . . the sea, the sea rules

E' *Tromba*

all! The wave will flow, the wave will flow where the mountain stood, For the

sea, the sea rules all, . . the sea rules all! . .

poco ritard. *a tempo.*
Yea! yea! the sea, the sea rules all!

poco ritard. *f. Tempo lmo.*

No. 7. CHORUS OF STORM-SPIRITS.—"OH! STORM KING, HEAR US."

Allegro vivace.

PIANO. ♩ = 138.

p *p*

cres.

f

f *ritenuto.*

Andante. ♩ = 76.

TENOR. *dim.*

BASS. *dim.*

Oh! Storm King, hear us; Dark-ness is near us, The dark - ness

Oh! Storm King, hear us; Dark-ness is near us, The dark - ness

Andante.

p of dis - grace; She, the daughter of thy race, Loving one of mor - tal breath, Has *cres.*
of dis - grace; She, the daughter of thy race, Loving one of mor - tal breath, Has *cres.*

f *dim.* *p* *cres.*

bid him come To her spi - rit - home! Say!— is the doom not death?—
bid him come To her spi - rit - home! Say!— is the doom not death?— Say!—

f *dim.*

Say!— is it death?— *p* THE SEA-KING.
... is the doom not death?— Woe to the spi - rit that,

A

false to her race, Smiles on a heart that is mor - tal in birth; That

cres.
 spi - rit will pass, she will leave not a trace, And that lo - ver for e - ver be

lost to the earth.

cres.
 That spi - rit will pass, she will leave not a trace, And that

cres.
 That spi - rit will pass, she will leave not a trace, And that

p
 She, the pearl of the sea— She, the

f
 lo - ver for e - ver be lost to the earth.

p *f*
 lo - ver for e - ver be lost to the earth.

p *f* *dim.* *p*

cres.
 gem of the deep— Lost to the bright spi - rit - land e - ver-more!

cres. *p* *f*

Cast her a - way to her long si - lent sleep, And the

lover hurl back to the sea - lash'd shore! The lo - ver hurl back to the sea - lash'd

shore!

Cast her a - way And the lo - - ver hurl back to the

Cast her away to her long last sleep, And the lo - - ver hurri back to the

Allegro vivace. ♩ = 138. TREBLE.

ALTO.

The black clouds

The black clouds

sea - lash'd shore! . . . The black clouds

sea - lash'd shore! . . . The black clouds

Allegro vivace.

cres.
 curl a - long the an - gry sky,
cres.
 curl a - long the an - gry sky,
cres.
 curl a - long the an - gry sky, the

curl a - long the an - gry sky,
 curl a - long the an - gry sky,
 black clouds curl a - long the an - gry
 black clouds curl a - long the an - gry

f
 Flames the wild light - ning o - ver all the
 Flames the wild light - ning o - ver all the
 sky, Flames the wild sky light - ning
 sky, Flames the wild sky light - ning

Ped. *

deep, . . .

deep, The black clouds curl . . .

o - ver all the deep, The black clouds

o - ver all the deep,

The black clouds curl a-long the sky, B

a - - long the an - gry sky,

curl, . . . The winds are

The black clouds curl a-long the sky, B

The winds are moan - - ing

The moan - - ing where the salt waves

moan - ing are the

winds are moan - - ing where the
 fly,
 winds,

f where the
f where the

p *f*

salt waves fly Blind thro' the dark - - ness,
 salt waves fly Blind thro' the dark - - ness,
 where the salt waves fly Blind thro' the
 where the salt waves fly Blind thro' the

f *f*

f *Ped.*

blind thro' dark - - ness, bat - tling on the
 blind thro' dark - - ness, bat - tling on the
 dark - - ness, blind thro' dark - - ness,
 dark - - ness, blind thro' dark - - ness,

steep! . . . Flames the wild light - ning
 steep! . . . Flames the wild light - ning
 bat - tling on the steep! Flames the light - ning
 bat - tling on the steep! Flames the wild

o - - ver all the deep, . . . Blind thro' dark-ness,
 o - - ver all the deep, . . . Blind thro' dark-ness,
 o - - ver all the deep, . . . Blind thro' dark-ness,
 light - ning o - - ver all the deep, thro' darkness,

blind thro' dark-ness, bat - tling on the steep! . . . Thro'
 blind thro' dark-ness, bat - tling on the steep! . . . Thro'
 blind thro' dark-ness, bat - tling on the steep! . . . Thro'
 blind thro' dark-ness, bat - tling on the steep! . . . Thro'

dark - ness bat - tling, bat - tling on the steep, bat - tling

dark - ness bat - tling, bat - tling on the steep, bat - tling

dark - ness bat - tling, bat - tling on the steep, bat - tling

dark - ness bat - tling, bat - tling on the steep, bat - tling

on the steep!

on the steep!

on the steep!

on the steep!

No 8. CHORUS OF SEA-MAIDENS.—“HAIL TO THEE, CHILD OF THE EARTH.”

Allegretto con moto. *dim.*

PIANO.
♩ = 132.

mf 1st TREBLE.

Hail to thee! hail to thee! Child of the earth, . . . Hail to thee here in the

mf 2nd TREBLE.

Hail to thee! hail to thee! Child of the earth, . . . Hail to thee here in the

mf ALTO.

Hail to thee! hail to thee! Child of the earth, . . . Hail to thee here in the

sea - mai - den's home; Bright must the star be that shone o'er thy

sea - mai - den's home; . . . Bright must the star be that shone o'er thy

sea - mai - den's home; Bright must the star be that shone o'er thy

birth, As love that hath light-ed thee hi-ther to come, hath
 birth, As love that hath light-ed thee hi-ther to come, As
 birth, As love that hath light-ed thee hi-ther to come, As

light - - - ed thee hi-ther, hi-ther to come!
 love that hath light-ed thee hi-ther, hi-ther to come!
 love that hath light-ed thee hi-ther, hi-ther to come!

Fair though the land world may be,
 Fair though the land-world may be, . . . Bright-er the
 Fair though the flow'rs of the land-world may be,

Brigh - ter the realm of the sea; . . . Sil - ver light
 gems in the realm of the sea; . . . Soft is the sil - ver light
 Brigh - ter the realm of the sea; . . . Sil - ver light

fall - ing a - round, . . . Sweet doth the ma - gic harp's me - lo - dy
 fall - ing a - round, . . . Sweet . . . doth the ma - gic harp
 fall - ing a - round, . . . Sweet sounds the

sound; Dul - cet as flute flows the wave on the strand, O'er
 sound; Dul - cet as flute flows the wave on the strand, O'er
 ma - gic harp, Dul - cet as flute flows the wave on the strand, O'er

green . . . shi - ning be - ryl, o'er bright gol - den sand!

green . . . shi - ning be - ryl, o'er bright gol - den sand!

green shi - ning be - ryl, o'er bright . . . gol - den sand!

mf
O'er green shi - ning be - ryl, o'er bright gol - den

mf
O'er green shi - ning be - ryl, o'er bright gol - den

mf
O'er green shi - ning be - ryl, o'er bright gol - den

sand! . . . Hail to thee!

sand! . . . Hail to thee!

sand! . . . Hail to thee!

B
mf

B
mf

B
mf

Hail to thee! Child of the earth! . . . Hail to thee here in the

Hail to thee! Child of the earth! . . . Hail to thee here in the

Hail to thee! Child of the earth! . . . Hail to thee here in the

sea - mai - den's home; Bright must the star be that shone o'er thy

sea - mai - den's home; . . . Bright must the star be that shone o'er thy

sea - mai - den's home; Bright must the star be that shone o'er thy

birth, As love that hath light - ed thee hi - ther to come, hath

birth, As love that hath light - ed thee hi - ther to come, As

birth, As love that hath light - ed thee hi - ther to come, As

light - - - ed thee hi - ther to come! As love that hath
 love that hath light-ed thee hi - - - - ther to come, hath
 love that hath light-ed thee hi - ther to come! As love that hath

light-ed thee hi - ther, hi - ther to come!.. Hail to
 light-ed thee hi - ther, hi - ther to come!..
 light-ed thee hi - ther, hi - ther to come!..

thee! Child of the earth, Hail to thee!
 Hail to thee!.. Hail to thee!
 Hail to thee!.. Hail to thee!

p

Child of the earth, Hail . . . to thee! Hail . . . to

Child of the earth, Hail . . . to thee! Hail . . . to

Child of the earth, Hail . . . to thee! Hail . . . to

thee! *p* Child of the earth, *cres.* *f*

thee! Hail! Child of the earth, *p* *cres.* *f*

thee! Child of the earth,

cres.

Ped.

dim.

Hail to thee! Hail to thee! . . .

Hail to thee! Hail to thee! *dim.*

Hail to thee! Hail to thee! *dim.*

Hail to thee! Hail to thee! . . .

RECIT.—“BELOVED! HITHER ART THOU COME.”

Moderato. THE SEA-MAIDEN.

VOICF. Be - lo - ved! Be - lo - ved!

PIANO. $\text{♩} = 80.$

hi - ther art thou come, Fol - low - ing my fight thro' the lone waste of the sea;

p *pp a tempo.*

Be - hold th'en - chant - ed land!

f

my spi - rit home! Here have I pow'r to turn to welcome thee!

AIR WITH CHORUS.—“OUR HOME SHALL BE ON THIS BRIGHT ISLE.”

Allegretto grazioso.

PIANO. $\text{♩} = 84.$

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The left hand provides a rhythmic accompaniment with chords and eighth notes. The tempo is marked *Allegretto grazioso* and the time signature is 4/4.

The piano introduction continues with two staves. The right hand has a more active melodic line with slurs and accents. The left hand continues with a steady accompaniment. Dynamics include *cres.* (crescendo) and *p* (piano).

THE SEA-MAIDEN.

Our home shall be . . . on this bright

The first system of the vocal piece. The vocal line is on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a steady accompaniment with chords and eighth notes. Dynamics include *p* (piano).

isle, . . . A sim - ple life to live, . . . And know no

The second system of the vocal piece. The vocal line continues with lyrics. The piano accompaniment remains consistent with the previous system.

o - - - ther word or smile, . . . Than peace, . . . than peace and joy can

The third system of the vocal piece. The vocal line concludes with lyrics. The piano accompaniment continues with the same accompaniment.

give; . . . The world, in vain, . . . with lus-tre bright, . . .

Shall bid our hearts, shall bid our hearts re - pine, . . . For thee and

cres.
me . . . a fair-er light, . . . On life . . . shall hap - pier

cres.

shine! . . . On life shall hap-pier shine! . . .

1st TREBLE. *p*

Hail to thee! hail to thee! . . . Hail,

2nd TREBLE. *p*

Hail to thee! hail to thee! . . . Hail,

ALTO. *p*

Hail to thee! hail to thee! . . . Hail,

p

On life . . . shall happier shine!

Child of the earth! Hail, Child of the earth in the

Child of the earth! Hail, Child of the earth in the

Child of the earth! Hail, Child of the earth in the

p

poco lento.
tr

Ah! Ah!

sea-maiden's home.

sea-maiden's home.

sea-maiden's home.

poco lento. *p*

pp

yes! Ah! yes! Ah!

B ad lib.

yes! Ah, The world, in vain, with lus-tre

p a tempo.

B

a tempo.

p

bright, Shall bid our hearts ro-pine,

p

Hail to thee! Hail to thee! Hail,

Hail to thee! Hail to thee! Hail,

Hail to thee! Hail to thee! Hail,

Sva.....

p

For thee and me a . . . fair - er . . . light On . .

Child of the earth, Hail, Hail, here in the sea - maid's

Child of the earth, Hail, Hail, here in the sea - maid's

Child of the earth, Hail, Hail, here in the sea - maid's

Sva..... *loco.*

f

life . . . shall hap-pier shine! . . . On life shall hap - - pier,

home, Hail, here, Hail, here, here in . . . the

home, Hail, here, Hail, here, here in . . . the

home, Hail, here, Hail, here, here in . . . the

hap - - pier shine! life . . . shall hap - pier

sea - - mai - den's home. Hail, Child of the earth, Hail . . . to

sea - - mai - den's home. Hail, Child of the earth, Hail . . . to

sea - - mai - den's home. Hail, Child of the earth, Hail . . . to

shine! On life shall hap - - pier,

cres. thee, in the sea-maiden's home, in the sea

cres. thee, in the sea-maiden's home, in the sea

cres. thee, in the sea-maiden's home, in the sea

hap - - - pier shine!

maid's . . . home.

maid's . . . home.

maid's . . . home.

p

p *p* *C*

Our life in love's . . . un-fad-ing glow, . . . With

shi - ning . . . wave shall glide, . . . That beam shall charm . . .

. . its on-ward flow, . . . As - moon - beam draws, draws the

tide . . . The world's gay joy, il-lu-sion bright, . .

With years will all, . . with years will all de-cline, . . Yet, still for

us the sweet-er light On life . . . shall

hap - pier shine On life shall hap - pier

Hail to thee, Hail to thee!

Hail to thee, Hail to thee!

Hail to thee, Hail to thee!

shine, On life shall happier shine!

Hail, Child of the earth, Hail, Child of the

Hail, Child of the earth, Hail, Child of the

Hail, Child of the earth, Hail, Child of the

poco lento.
tr

Ah!

earth, in the sea-maiden's home;

earth, in the sea-maiden's home;

earth, in the sea-maiden's home;

poco lento.

Yet, still for us . . . the sweet-er . . . light On
 Child of the earth, Hail, Hail, here in the sea-maid's
 Child of the earth, Hail, Hail, here in the sea-maid's
 Child of the earth, Hail, Hail, here in the sea-maid's
 life shall happier shine, . . . On life shall hap
 home, Hail, here, Hail, here, Here
 home, Hail, here, Hail, here, Here
 home, Hail, here, Hail, here, Here
 pier, hap pier shine! Life . . .
 in . . . the sea-mai-den's home; Hail, Child of the
 in . . . the sea-mai-den's home; Hail, Child of the
 in . . . the sea-mai-den's home; Hail, Child of the

shall hap - pier shine! On
 earth. Hail . . . to thee in the sea - maid-en's home,
 earth. Hail . . . to thee in the sea - maid-en's home,
 earth. Hail . . . to thee in the sea - maid-en's home,
 tr

cres.
cres.
cres.
cres.

life shall hap - - - pier, hap - - - pier shine.
 in the sea - - - maid's . . . home.
 in the sea - - - maid's . . . home.
 in the sea - - - maid's . . . home.

mf

cres.

No. 9.

DUET.—"HERE MAY WE DWELL."

Andante molto tranquillamente.

VOICE.

PIANO.

$\text{♩} = 60.$

DUNKERRON. *a mezza voce.*

Here may we dwell—may dwell— With

all life's fair-est dow'rs; For joy, our hearts fore-tell, Will bloom to love like

THE SEA-MAIDEN.

Here may we dwell— may dwell— With all life's fair-est

ours, . . . to love like ours, . . . Here may we dwell, With all life's fair-est

dow'rs; For joy, our hearts fore - tell, Will bloom . . to love like

dow'rs; For joy, . . our hearts fore - tell, . . . Will bloom to love like

A

ours. My

ours. May life with thee be free of sad - ness, . .

life with thee were free of sad - ness—

So free thy heart shall all dis -

So free my heart . . shall all dis - own To ask the

own . . . To ask the fu - - ture for its

fu - turo for its glad-ness, for its gladness, Or sigh to call one rapture
 glad - ness, To ask the fu - turo for its gladness, Or sigh to call one rapture

f *p*

B
 flown, or call one rapture flown. . . . Here may we
 flown. Here may we

p

Here may we dwell—With all life's fair - est
 dwell— . . . may dwell— With all life's fair - est

dow'rs; For
 dow'rs; For joy, our hearts fore - tell, . . . Will

cres.

cres.
 joy, our hearts fore-tell, . . . Will bloom to love like
 bloom to love like ours, . . . For joy, our hearts . . . fore -

ours, . . . Will bloom to love like ours. . . Ah! . . . what
 - tell, Will bloom to love like ours. . .

C *p*
pp *p*

joys . . . our hearts fore-tell! . . .

cres.
 Ah! what joys our hearts fore-

p *cres.*

Here may we dwell, may dwell, Here may we
 - tell, . . . our hearts . . . fore-tell, Here may we

p *p*
f *pp*

dwel, may dwell, may dwell. . .

dwel, may dwell, may dwell. . .

pp

♩ = 144.

Allegro vivace.

THE SEA-MAIDEN.

Yet ere I'm thine . . . one deed . . must be

Allegro vivace.

p

done; The will of the sire of my race must be

won; That word . . I now seek; here my com - ing a -

cres.

- wait, To bring thee my joy, . . . or to tell thee my

fate: The doom they call death shall with-hold me . . . a -

DUNKERRON. *p quasi sotto voce.*

- lone . . . I go! Spi-rit, stay!— She is gone!

she is gone! gone! And the

dark - ness un - folds like the night; . . . And the

ma - gic shores fade, . . . fade from my sight; . . . Star-beam, a - zure

co - lumn, . . . all dash'd in spray: And the wild waves a -

- rise, . . . With a my - riad cries, . . . To bear me a -

- way! . . . To bear me a - way! . . .

STORM-SPIRITS. TREBLE. *f*

Roar, wind of the tem - pest,

ALTO. *f*

Roar, wind of the tem - pest,

TENOR. *f*

Roar, wind of the tem - pest,

BASS. *f*

Roar, wind of the tem - pest,

f

roar On the storm - beat - en shore :
 roar On the storm - beat - en shore :
 roar On the storm - beat - en shore :
 roar On the storm - beat - en shore : Lo! the word is

Lo! the word is
 spo - ken, And the spell is bro - ken, She, the

spo - ken, And the spell is bro - ken. She, the
 Lo! the word is
 spi - rit - maid, Lov - ing one of mor - tal breath,

spi - rit - maid, Lov - ing one of mor - tal breath,
 Lo! the word is
 spo - ken, And the spell is bro - ken. She, the
 She, the spi - - rit - maid, Lov - ing one of

She, the spi - - rit - maid, Lov - - ing
 spo - ken, And the spell is bro - ken. Lov - - ing
 spi - rit - maid, Lov - ing one of mor - tal breath, Lov - ing
 mor - tal breath, She, the spi - rit - maid . . . Lov - - ing

one of mor - - tal breath Pass - es, e - ven
 one of mor - - tal breath Pass - es, e - ven
 one of mor - - tal breath Pass - es, e - ven
 one of mor - - tal breath Pass - es, e - ven

as a shade, Un - to death,

as a shade, Un - to death,

as a shade, Un - to death,

as a shade, Un - to death,

E un - to death . . . **DUNKERRON.** What form do I see thro' the

un - to death . . .

un - to death . . .

un - to death . . .

E un - to death . . .

storm - dark - ness there?— 'Tis she, . . .

with the sea - tan - gled weeds in her hair; . . .

cres.

cres.

With the white fold - ing mist for a

sempre cres.

wild wind - ing sheet; And the cold hu - man blood

cres.

f

sempre cres.

stains the wave at her feet! . . .

F

Roar, wind of the tem - pest,

Roar, wind of the tem - pest,

Roar, wind of the tem - pest,

Roar, wind of the tem - pest,

f

roar, Roar on the storm - bea-ten shore! On the

roar, Roar on the storm - bea-ten shore! On the

roar, Roar on the storm - bea-ten shore! On the

roar, Roar on the storm - bea-ten shore! On the

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "roar, Roar on the storm - bea-ten shore! On the". The bottom staff is the piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes with dynamic markings like *ff* and accents.

storm - - bea - ten shore!

storm - - bea - ten shore!

storm - - bea - ten shore!

storm - - bea - ten shore!

The second system continues the musical score with five staves. The top four staves are vocal parts, each with the lyrics "storm - - bea - ten shore!". The bottom staff is the piano accompaniment, continuing the rhythmic pattern from the first system.

No. 10. TRIO AND CHORUS.—"WHERE ART THOU, SON OF A MORTAL RACE?"

L'istesso tempo.

PIANO.

f *dim.*

The piano introduction consists of two systems of grand staff notation. The first system features a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The music begins with a forte (*f*) dynamic and includes a decrescendo (*dim.*) towards the end of the system. The second system continues the piece with a piano (*p*) dynamic and includes several triplet markings over the treble staff.

p

This system shows the piano accompaniment for the first system of the chorus. It features a treble clef with a key signature of three sharps and a common time signature. The music is marked piano (*p*) and includes several triplet markings over the treble staff.

THE SEA-MAIDEN. *Andante maestoso.* ♩ = 69.

Where art thou,

pp

The musical score for 'The Sea-Maiden' begins with a treble clef, a key signature of three sharps, and a 3/4 time signature. The tempo is marked *Andante maestoso* with a quarter note equal to 69 (♩ = 69). The lyrics 'Where art thou,' are written below the vocal line. The piano accompaniment is marked *pp* and features a complex rhythmic pattern with many sixteenth notes.

son of a mortal race? . . . I hail thy face . . .

This system continues the musical score for 'The Sea-Maiden'. The lyrics 'son of a mortal race? . . . I hail thy face . . .' are written below the vocal line. The piano accompaniment continues with its complex rhythmic pattern.

. . . Thro' the doom of death! . . . Lo! I fade, . . . I

This system concludes the musical score for 'The Sea-Maiden'. The lyrics '. . . Thro' the doom of death! . . . Lo! I fade, . . . I' are written below the vocal line. The piano accompaniment continues with its complex rhythmic pattern.

fade . . . from thy em - brace, As the cloud to a breath:

Lost! lost! thou wert my pride

f *dim.* *p*

On - ly in death, on - ly in death . . . thy bride!

pp *f* *A poco animato.*

THE SEA-KING.

Where art thou, son of a mor - tal race, That

brings dis - grace, And the doom . . of death? .

dim.

Lo! she fades, she fades . . . from thy em - brace, . . .

dim. *p*

As the cloud, as the cloud to a breath: . . .

f *dim.*

Lost! lost! to us our pride, . . .

cres. *f* *dim.* *p*

THE SEA-MAIDEN.

Lost! . . .

On - ly in death, in death thy bride, . . .

p

ritard

thou wert my pride . . . On - ly in death, on-ly in
ritard
 on-ly in death, on-ly in death thy bride, in

al - - - **B** *Tempo lmo.*
 death thy bride! . . . Where art thou,
al - DUNKERRON. *Tempo lmo.*
 Where art thou, Child of the spi-rit race? . . .
al - *Tempo lmo.*
 death thy bride!

Son of a mortal race? I hail thy face Through the
 Oh! an-gel face, Through the doom of death!
 Where art thou, Son of a mortal race That brings dis - grace, that

doom . . . of death! Lo! I fade . . . from thy embrace.

Lo! to fade, to fade . . from my em-brace, As the

brings disgrace And the doom . . of death? She fades from thy em -

Lo! I fade from thy embrace, As a cloud, a cloud to breath:

cloud to a breath: Lost! I

- brace, She fades from thy em - brace, As a cloud, a

cres.

Ah! lost! thou wert . . . my pride,

was . . . thy pride, Lost!

cloud to a breath, Lost! lost! . . . to

On - ly in death . . . thy bride, — in death . . . thy
 I was thy pride, On - - ly in death, in
 us . . . our pride. On - ly in death, in death thy

dim. *p*

bride, On - ly in death, on - ly in death thy bride!
 death . . . my bride on - ly in death my bride!
 bride, In death, on - ly in death, on - ly in death thy bride!

ritard. *poco animato.*
pp *ritard.* *C*
poco animato.

THE SEA-KING. *p*
 Lost! lost! to us our pride . . .
 TREBLE. Lost! our pride,
 ALTO. Lost! our pride,
 TENOR. Lost! our pride,
pp BASS. Lost! lost! to us, . . . to us . . . our pride, . . .

Thou wert my
 Lost! I was thy pride! . . .
 On - ly in death, in death thy bride!
 On - ly dead thy bride!
 On - ly dead thy bride!
 On - ly dead thy bride!
 On - ly dead thy bride!
 On - ly dead thy bride!

pride, . . . thou . . wert my pride!
 Lost! . . . lost our pride! . . .
 Lost! our pride.
 Lost! our pride.
 Lost! our pride.
 Lost! our pride.
 Lost! lost! to us . . . to us . . our pride!

Cantabile.

On - ly in death . . . thy bride, . . .
 Lost! I . . . was thy pride! . . .
 On - ly in death, on - ly in death thy bride! . . .
 On - ly dead thy bride! . . .
 On - ly dead thy bride! . . .
 On - ly dead thy bride! . . .
 On - ly dead thy bride! . . .

f

On - ly in death, . . .
 Yes! on - ly in death, . . .
 On - ly in death, thy bride! . . .
 On - ly in death, on - ly in death,
 On - ly in death, on - ly in death,
 On - ly in death, on - ly in death,
 On - ly in death, on - ly in death,

f *dim.* *f* *dim.* *dim.*

ly in death, in death thy bride!

on - ly in death, in death my bride!

on - ly in death, in death thy bride!

in death thy bride!

in death thy bride!

in death thy bride!

in death thy bride!

in death thy bride! Lost! lost! to

Lost!

Lost! lost! to us our pride, . . . On - ly in

Lost! our pride, . . . On - ly

Lost! our pride, . . . On - ly

Lost! our pride, . . . On - ly

us, . . . to us . . . our pride, . . . On - ly

Thou wert my pride,
 I was thy pride,
 death, in death thy bride!
 dead thy bride!
 dead thy bride!
 dead thy bride!
 dead thy bride! Lost! lost to

p *Cantabile.*

. thou wert my pride, On - ly in
 Lost!
 Lost! lost our pride, On - ly in
 lost our pride, On - ly
 lost our pride, On - ly
 lost our pride, On - ly
 us, to us our pride, On - ly

death . . . thy bride!
I . . . was thy pride! Yes!
death, on - ly in death thy bride!
dead thy bride! on - ly in
dead thy bride! on - ly in
dead thy bride! on - ly in
dead thy bride! on - ly in

f > > *f* > >

Detailed description: This system contains the first six staves of the musical score. The top staff is the vocal line, followed by five piano accompaniment staves. The lyrics are spread across these staves. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. Dynamic markings include accents (>) and a forte (*f*) marking.

On - - ly in death, . . .
on - - ly in death, on - ly in death, . . .
on - ly in death thy bride, . . . on - ly in death, . . .
death, on - ly in death, on - ly in
death, on - ly in death, on - ly in
death, on - ly in death, on - ly in
death, on - ly in death, on - ly in

f > *dim.* *poco rit.*
pp
pp
pp
pp
p *poco rit.*

Detailed description: This system continues the musical score with seven staves. The vocal line is on the top staff, with piano accompaniment below. The lyrics are repeated and extended. The piano part includes a melodic line with a decrescendo (*dim.*) and a ritardando (*poco rit.*) marking. Dynamic markings include accents (>), *f*, *pp*, and *p*.

Allegro vivace. ♩ = 138.

on - - ly in death thy bride! . .

on - - ly in death my bride! . .

on - - ly in death thy bride! . .

death, on - ly in death thy bride! . .

death, on - ly in death thy bride! . .

death, on - ly in death thy bride! . .

death, on - ly in death thy bride! . .

Allegro vivace.

The black clouds curl a -

The black clouds curl a -

The black clouds curl a -

The black clouds curl a -

cres.
 - long the an - gry sky, Flames the wild
cres.
 - long the an - gry sky, Flames the wild
cres.
 - long the an - gry sky, Flames the wild
cres.
 - long the an - gry sky, Flames the wild

light - ning o - ver all the deep,
 light - ning o - ver all the deep, The black clouds
 light - ning o - ver all the deep,
 light - ning o - ver all the deep,

The black clouds curl a - long the
 curl a - long the an - gry *dim.*
 The black clouds curl, . . . The
 The black clouds curl a - long the

sky, *f* The winds are moan - ing

sky, *p* The

winds are moan - ing where the salt waves

sky, *f* moan - ing are the

p *f*

where the salt waves

winds are moan - ing where the salt waves

fly, *f* where the salt waves

winds, *f* where the salt waves

p *f* *p*

THE SEA-KING.

Hurl! hurl him back! hurl him back! Where the tide-wave's

fly. Hurl him back! *mf*

fly. Hurl him back! *mf*

fly. Hurl him back! *mf*

fly. Hurl him back! *mf*

track, Where the tide-wave's track Toss - es the spray, . . . A -

hurl him back! Where the tide-wave's track Toss - es the

Where the tide-wave's track Toss - es the

hurl him back! Where the tide-wave's track Toss - es the

Where the tide-wave's track Toss - es the

cres. way! . . . To bear . . . me, . . . to bear . . . me a-way!

f

Hurl him a -

cres. *f* *p*

E.D.

Flames the wild light - ning

cres. Hurl him a - way!

Flames the wild light - ning

cres. - way! Hurl him a-way! a - way! Flames the wild

cres.

o - ver all the deep, . . . Blind thro' darkness, blind thro' darkness

o - ver all the deep, . . . Blind thro' darkness, blind thro' darkness

o - ver all the deep, . . . Blind thro' darkness, blind thro' darkness

lightning o - - ver all the deep, thro' darkness, blind thro' darkness

bat-ting on the steep, . . . Thro' dark - ness bat - tling,

bat-ting on the steep, . . . Thro' dark - ness bat - tling,

bat-ting on the steep, . . . Thro' dark - ness bat - tling.

bat-ting on the steep, . . . Thro' dark - ness bat - tling,

The first system consists of four vocal staves and two piano staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and single notes.

bat-ting on the steep. bat - tling on the steep!

bat-ting on the steep, bat - tling on the steep!

bat-ting on the steep, bat - tling on the steep!

bat-ting on the steep, bat - tling on the steep!

The second system continues with four vocal staves and two piano staves. The vocal parts repeat the phrase "bat-ting on the steep, bat-tling on the steep!". The piano accompaniment includes a prominent sixteenth-note figure in the right hand and a steady bass line.

The third system consists of two piano staves. It features a complex piano accompaniment with rapid sixteenth-note passages in both hands, including some triplets and dynamic markings like *sfz* and *sf*.

Allegro moderato. *dim.*

PIANO. ♩ = 100.

f *p* *pp* *p* *pp* *p* *p* *p*

dim. *p* *pp* *p* *p* *pp* *p* *p* *pp* *p*

cres. *f* *cres.* *f* *cres.* *f* *p*

TENOR.
SERFS. The dark storm is past, but the day com - eth
BASS. The storm is past, but day com - eth

A

late, All night has the watch - dog howl'd at the gate:
late, All night has the watch - dog howl'd at the gate:

p Where is the Lord of Dun-ker-ron? Where, oh! where? In the
 Where is the Lord of Dun-ker-ron? Where, oh where?

Hall?— In the Chamber?—
 No, not there! Not there, *dim.* not

THE SEA-MAIDENS.
 1st TREBLE. *pp*

The night wa-neth fast, but the stars lin-ger late, All
 2nd TREBLE. *pp*
 The night wa-neth fast, but the stars lin-ger late, All
 ALTO. *pp*
 The night wa-neth fast, but the stars lin-ger late, All

there! . . . Sea.....

night they watch'd for the sea-mai-den's fate: . . . Hush! Hush the wild
 night they watch'd for the sea-mai-den's fate: . . . Hush the wild harp, o'er the
Sva.

1st TREBLE. *cres.* *dim.*
 Hush the wild harp, o'er the sea, in the air, Hush the
2nd TREBLE.
 harp, . . . o'er the sea, in the air,
 sea, in the air, o'er the sea, in the air,
Sva.

harp in des-pair! To our weep - ing des-pair! Hush! o'er the
dim.
 Hush the harp to our weep - ing des-pair!
dim.
 Hush the harp to our weep - ing des-pair! Hush the wild harp. . .

sea, in the air, Hush the harp! to our weep - ing des - pair!

Hush the harp . . . to our weep - ing des - pair!

in the air, Hush to our weep - ing des - pair!

TENOR.

SERFS. Where the

BASS. Where the

Where the

p

C *p* *cres.* broad sea rush - es in with a shout, Where the wreck is cast up and the

cres. broad sea rush - es in with a shout, Where the wreck is cast up and the

C *cres.*

winds wail a - bout, Where the tide through the chasm flies back, flies

winds wail a - bout, Where the tide through the chasm flies back, flies

f

back with a roar, The Lord of Dun-ker-ron
back with a roar, The Lord of Dun-ker-ron

dim. lies dash'd on the shore:
dim. lies dash'd on the shore:
dim. lies dash'd on the shore:
p

pp a - lone, a - lone,
Si - lent in death all a - lone, all a - lone on the shore! . . .
pp a - lone, all a - lone,
Si - lent in death all a - lone, a - lone on the shore! . . .

THE SEA-MAIDENS.
pp When o'er the sea all the moon-beams are out, The night-star is up, and the
pp When o'er the sea all the moon-beams are out, The night-star is up, and the

winds roam a-bout: Oh! ne'er will she
winds roam a-bout: Oh! ne'er will she
winds roam a-bout: Oh! ne'er will the sea-mai-den come-ne-ver-
Ah! si-lent in death,
Ah! si-lent in death all a-lone, all a-

p *dim.* *p* *dim.* *p* *dim.*

come, All lost, all lost to our rite on the
come, All lost, all lost to our rite on the
- more, All lost, all lost to our rite on the
in death a-lone, in death a-lone on the
- lone on the shore, in death a-lone on the

p *dim.* *p* *dim.* *p* *dim.* *p* *dim.* *p* *dim.*

shore Ah! lost

song - - haunt - ed shore; Lost to the bright spi - rit -

song - - haunt - ed shore; Lost to the bright spi - rit land,

shore. . . . on the shore; in death; si - lent, in death all a -

shore. a - lone on the shore: In death a -

lost to the bright land e - - ver - more,

- land, the bright land e - - ver - more,

. . the spi - rit - land e - - ver - more,

- lone, all a - lone on the shore, si - lent,

- lone on the shore, on the shore, si - lent

1st and 2nd TREBLE.

mf *lost e - ver - more, pp lost*

mf *lost e - ver - more, dim. pp*

mf *si - - lent in death, all a - lone dim. pp*

mf *si - - lent in death, all a - lone*

pp e - - - ver more !

pp e - - - ver more !

pp on the shore !

pp on the shore !

pp Ped.

pp Ped.

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